

Low



FOUR
LOVE
SONGS



GRAHAM
PEEL



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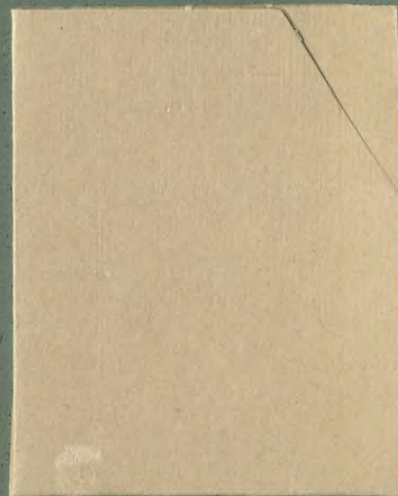


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To CYRIL PUNCH
*this Little Album is inscribed
by the Composer
in affection.*

FOUR LOVE SONGS

- I O LIKE A QUEEN'S HER HAPPY TREAD
(WORDS BY WILLIAM WATSON.)
- II ALL IN A GARDEN GREEN
(WORDS BY W. E. HENLEY)
- III HER LOVELINESS
(WORDS BY HARTLEY COLERIDGE)
- IV JENNY KISSED ME
(WORDS BY LEIGH HUNT)

MUSIC BY

GRAHAM
PEEL.



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Graham Peel



I.

Oh, like a queen's her happy tread.

Oh, like a queen's her happy tread.
And like a queen's her golden head!
But oh, at last, when all is said,
Her woman's heart for me!

We wandered where the river gleamed
'Neath oaks that mused and pines that dreamed;
A wild thing of the woods she seemed,
So proud, and pure, and free!

All heaven drew nigh to hear her sing,
When from her lips her soul took wing;
The oaks forgot their pondering,
The pines their reverie.

And oh, her happy queenly tread,
And oh, her queenly golden head!
But oh, her heart, when all is said,
Her woman's heart for me!

WILLIAM WATSON.

By kind permission of MR JOHN LANE.
THE BODLEY HEAD, VIGO ST W.

FOUR LOVE SONGS.



I.

OH, LIKE A QUEEN'S HER HAPPY TREAD.

Words by
WILLIAM WATSON.

Music by
GRAHAM PEEL.

Andante.

VOICE. *p* Oh,

PIANO. *p* R.H. *cantabile e sempre legato*
Con *Leo.*

like — a queen's — her hap - py tread — And

like — a queen's — her gold - en head! But

The musical score is written for voice and piano. The voice part begins with the word 'Oh,' on a single note. The piano accompaniment starts with a right-hand melody in a cantabile style, marked 'cantabile e sempre legato', and a left-hand bass line. The lyrics are: 'like — a queen's — her hap - py tread — And' and 'like — a queen's — her gold - en head! But'. The score includes dynamic markings like 'p' (piano) and 'Con Leo.' (con Leonard).

oh, at last, when all is said, Her

The first system of the musical score. The vocal line is in B-flat major, starting with a half note 'oh', followed by a quarter note 'at', a half note 'last,' with a fermata, a quarter note 'when', a half note 'all', a quarter note 'is', a half note 'said,' with a fermata, and ending with a quarter note 'Her'. The piano accompaniment consists of a treble and bass staff. The treble staff has a complex texture with many beamed sixteenth and thirty-second notes, while the bass staff has a simpler melody with quarter and half notes.

wo - man's heart for me! We

The second system of the musical score. The vocal line continues with a half note 'wo -', a quarter note 'man's', a half note 'heart' with a fermata, a quarter note 'for', a half note 'me!' with a fermata, and ends with a quarter note 'We'. The piano accompaniment continues with similar textures in the treble and bass staves.

wan - der'd where the riv - er gleam'd 'Neath

The third system of the musical score. The vocal line continues with a half note 'wan -', a quarter note 'der'd', a half note 'where', a quarter note 'the', a half note 'riv -', a quarter note 'er', a half note 'gleam'd' with a fermata, and ends with a quarter note ''Neath'. The piano accompaniment continues with similar textures in the treble and bass staves.

oaks that mus'd and pines that dream'd; A

The fourth system of the musical score. The vocal line continues with a half note 'oaks', a quarter note 'that', a half note 'mus'd', a quarter note 'and', a half note 'pines', a quarter note 'that', a half note 'dream'd;' with a fermata, and ends with a quarter note 'A'. The piano accompaniment continues with similar textures in the treble and bass staves.

wild thing of the woods she seem'd,

proud, and pure, and free! All

heav'n drew nigh to hear her sing,

poco cresc. ed accel.
When from her lips her soul took wing; The
poco cresc. ed accel.

oaks — for - got their pon - der - ing, The

mf rit.

mf dim. e rit.

pines — their rev - er - ie. And

mp

pp

oh, — her hap - py queen - ly tread, — And

a tempo

mp a tempo

oh, — her queen - ly gold - en head! But

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "oh, — her queen - ly gold - en head! But". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes.

oh, her heart, when all — is said, — Her wo - - man's

The second system of the musical score. The vocal line continues with the lyrics "oh, her heart, when all — is said, — Her wo - - man's". The piano accompaniment continues with similar rhythmic patterns, including chords and single notes. The system ends with a double bar line.

heart — for me! —

dim. al fine *pp*

The third system of the musical score. The vocal line concludes with the lyrics "heart — for me! —". The piano accompaniment features a final chord and some sustained notes. The system ends with a double bar line. The markings "*dim. al fine*" and "*pp*" are present.

II.

All in a garden green.

All in a garden green
Thrushes were singing;
Red rose and white between,
Lilies were springing,
It was the merry May
Yet sang my Lady:-
"Nay, Sweet, now nay, now nay!
I am not ready."

Then to a pleasant shade
I did invite her:
All things a concert made,
For to delight her;
Under, the grass was gay;
Yet sang my Lady:-
"Nay, Sweet, now nay, now nay!
I am not ready."

W. E. HENLEY.

(By Permission.)

II.

ALL IN A GARDEN GREEN.

Words by
W. E. HENLEY.

Music by
GRAHAM PEEL.

Allegretto.

VOICE. *mf*
All in a

PIANO. *p*
Con Red. Basso sempre legato

gar - den green Thrush - es were sing-ing; Red rose and—

white be-tween, Li - lies were springing; It— was the

mer - ry May; Yet— sang— my— La - dy:—

"Nay, Sweet, now nay, now— nay! I am not rea-dy."—

p

Then to a plea - sant shade

mf

mp

I did in - vite her: All— things a con - cert made,

3

For to de - light her; Un - der, the grass was gay;

dim.

3

Yet_ sang my_ La - dy:- "Nay, Sweet, now nay, now_ nay!"

p

p

I am not rea-dy."

pp

3

pp



III.

Her loveliness.

She is not fair to outward view
As many maidens be,
Her loveliness I never knew
Until she smil'd on me;
Oh! then I saw her eye was bright,
A well of love, a spring of light.

But now her looks are coy and cold,
To mine they ne'er reply,
And yet I cease not to behold
The love-light in her eye:
Her very frowns are fairer far
Than smiles of other maidens are.

HARTLEY COLERIDGE.

III.

HER LOVELINESS.

Words by
HARTLEY COLERIDGE.

Music by
GRAHAM PEEL.

Andante.

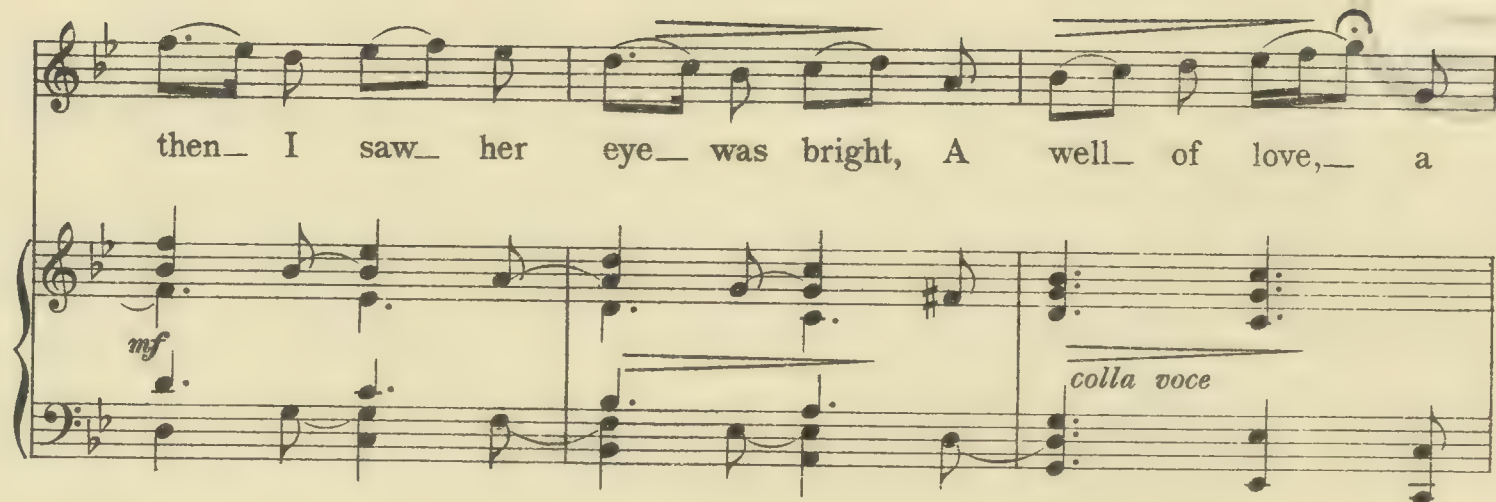
VOICE. *p* She is not fair to

PIANO. *p legato*
Con Ped.

out-ward view As ma - ny maid-ens be, — Her love - li - ness I


nev - er knew Un - til — she smil'd on me; Oh!

mf



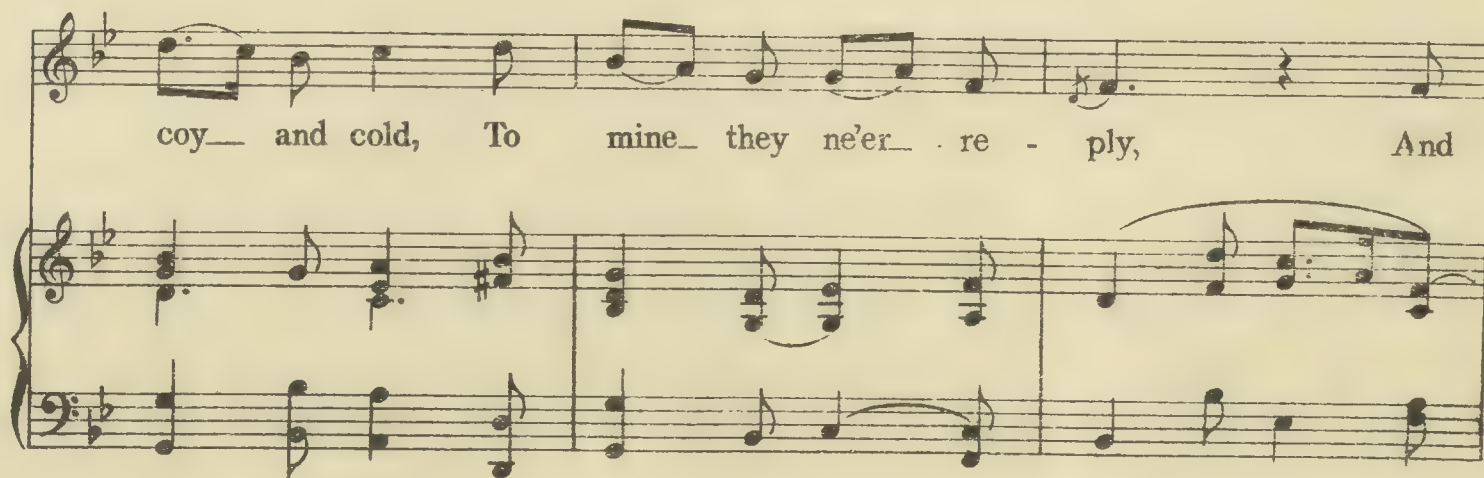
then_ I saw_ her eye_ was bright, A well_ of love,— a

mf *colla voce*



spring of light. _____ But now_ her looks are

p *p*



coy_ and cold, To mine_ they ne'er_ re - ply, And

yet— I cease not to— be - hold The love - light in— her

eye: *mf* Her ve - ry frowns are fair - er far— Than

smiles— of— oth - er maid - ens are. ———

dim. *p* *pp* *ppp*





IV.

Jenny kissed me.

Jenny kiss'd me when we met,
Jumping from the chair she sat in;
Time, you thief, who love to get
Sweets into your list, put that in!
Say I'm weary, say I'm sad,
Say that health and wealth have miss'd me,
Say I'm growing old, but add—
Jenny kiss'd me!

LEIGH HUNT.

IV.

JENNY KISSED ME.

Words by
LEIGH HUNT.

Music by
GRAHAM PEEL.

Allegretto.

VOICE. *mf*
Jen - ny kiss'd me when we met,

PIANO. *p* *mf*
Con T^{do}.

Jump-ing from the chair she sat in; Time, you thief, who

love to get Sweets — in-to your list, put that in!

molto rit.

Say I'm wea - ry, say I'm sad, Say that health and

molto rit. colla voce

wealth have miss'd me, Say I'm grow - ing old, but add

dim.

p a tempo

Jen -

L.H.

p a tempo

pp a tempo

ny kiss'd me!

rit. colla voce

pp a tempo

led. *

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"It is only a tiny garden"
"I bring you joy"
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"Love laugh'd as he ran away"
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